

UNIVERSITY OF TORONTO FACULTY OF MUSIC
2000-2001 Season

CD 2000--112/113

Jazz Series
**10 & 11 O'CLOCK
JAZZ ORCHESTRAS**



Where Great Music Meets Great Minds

Wednesday, November 29, 2000, 8:30 p.m.

Walter Hall

Jazz Series

Presents

10 & 11 O'CLOCK JAZZ ORCHESTRAS

11 O'clock Jazz Orchestra

Directed by Phil Nimmons

Oliver Nelson (1932-1975)

Critic's Choice

Traditional/ arr. Oliver Nelson

Greensleeves

Oliver Nelson

Full Nelson

Oliver Nelson

Black Brown and Beautiful

Oliver Nelson

Self Help is Needed

Thad Jones

Greeting and Salutations

INTERMISSION

10 O'clock Jazz Orchestra

Directed by Paul Read

Oliver Nelson

Miss Fine

Oliver Nelson

Hoe Down

Leonard Feather/ arr. Oliver Nelson

I Remember Bird

Oliver Nelson

Emancipation Blues

Oliver Nelson

Stolen Moments

Traditional/ arr. Oliver Nelson

Down by the Riverside

The Jazz Series is generously sponsored by



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Meet the Artists

PHIL NIMMONS is a legend in his own time and unique in Canada as a former, composer, educator, clinician and artistic director of music programs. After graduating in pre-Medicine at the University of British Columbia, Mr. Nimmons made an early career move when he accepted a scholarship to study at the Juilliard School of Music in New York. Later, he did post-graduate studies with composer John Weinzwieg at the University of Toronto. He is a founding member of the Canadian League of Composers and also founded, with Oscar Peterson and Ray Brown, the Advanced School of Contemporary Music in the 1960s. Mr. Nimmons was the first artistic director of summer jazz programs at the Banff School of Fine Arts, University of Toronto, York University, Courtney Youth Music Centre, and others. He was involved in the New West Jazz Clinic, introduced the jazz program at the University of Western Ontario, is an inspired indicator with MusicFest Canada and a popular clinician for Yamaha Music Canada. Mr. Nimmons has taught at the University of Toronto Faculty of Music for over 20 years. He influenced the inauguration of the Jazz Studies Program there and is currently its Director Emeritus.

A prolific, multimedia composer of original contemporary classical and jazz compositions and an arranger of music written for stage, television, radio, theatre and film, he recorded extensively in the 1960s and 1970s with Nimmons 'n Nine and the larger Nimmons 'n Nine Plus Six on Verve, RCA and Sackville

labels. His recently released double CD published by Sackville Records is a compilation of earlier jazz classics (The Atlantic Suite, Suite P.E.I.) and *Tributes*. Previous unpublished, *Tributes* is a collection of seven works which acknowledge and honour "people and events that have touched my life," says Phil. Amongst these are: *EEE-Suave* for Duke Ellington, *Ros* for Frank Rosolino, *Think Nice Thoughts* for Ted O'Reilly, and *Birdburger* for David Bird, former producer of Jam Canadiana/Jazz Radio Canada.

Mr. Nimmons is a virtuoso clarinetist who plays daily to maintain technique and to discover new sounds on the horn and ways of reaching them. His jazz solos are unique, often "outside," always cerebral and frequently as whimsical as the man.

Mr. Nimmons has always been recognized by his peers and students for his tremendous contributions to jazz in Canada. The first recipient of the Toronto Arts Award for Creative Excellence in Music, his formal awards also include the Juno Award, Jazz Reports awards for clarinet performance, and others. Canada officially acknowledged his work in 1994 when he was made an Officer of the Order of Canada and a member of the Order of Ontario. He was cited for "his significant contribution to the cultural life of Canada...and for being largely responsible for bringing jazz into the mainstream of music in Canada through radio performances, concerts, workshops and class rooms." As a clarinetist, composer, band leader and

teacher, he has contributed to the success of established musicians and influenced the careers of generations of younger musicians.

He continues the legend by inspiring young musicians and being a tireless advocate of jazz as a significant art form...into the next millennium.

PAUL READ is Professor of Music and Director of Jazz Studies at the University of Toronto where he teaches improvisation, ensembles, theory and conducts the 10 O'Clock Jazz Orchestra (1996 winner of the Jazz Report Award for Most Outstanding Post-Secondary School Jazz Ensemble). At U of T, Mr. Read has been responsible for developing the university's Jazz Performance Degree program which employs many of Canada's leading jazz artists including Dave Young, Mike Murley, Brian Dickinson, Kevin Turcotte, Lorne Lofsky, Barry Elmes, Terry Lukiwski, Don Thompson, Phil Nimmons and many others. In 1993, he received the University of Toronto Senior Alumni Award for Innovation in Teaching.

Besides earning graduate and undergraduate degrees in music and education at the University of Toronto, Mr. Read also attended Berklee College in Boston where he studied saxophone with Joe Viola and arranging with Ted Pease. He also studied arranging and composition with Gordon Delamont and composition with John Beckwith. He has published arrangements and compositions with Boosey and Hawkes, Belwin, UNC Press and Beldriana Publishing and has worked with Oscar

Peterson in the production of three volumes of transcriptions of Peterson's compositions and improvisations. Several of his compositions appear in the Canadian Jazz Fakebook. He is a editor of the Jazz Canada Bulletin.

Mr. Read plays saxophone, flute and piano with notable performances at the du Maurier Jazz Festival and Toronto jazz clubs. He has also been featured on the Sounds of Toronto Jazz Series on CJRT.FM and performed on CBC Radio's Live at Five. His first CD, recorded with jazz singer, Trish Colter, *The Dance Never Ends*, was released in January 1998.

Mr. Read has adjudicated at festivals and presented workshops throughout Canada since 1975. From 1981 to 1989 Paul was on the summer jazz faculty of the Saskatchewan School of the Arts and has been coordinator of the National Music Camp Jazz Program since 1987. He is a past Chairman of the Instrumental Jazz Division of MusicFest Canada and is currently Director of Communications for Jazz Canada (IAJE).

The 10 AND 11 O'CLOCK JAZZ ORCHESTRAS comprise Faculty of Music students and are led by Toronto jazz musicians and U of T faculty members, Phil Nimmons and Paul Read.

Programme Notes

OLIVER NELSON was a distinctive soloist on alto, tenor and even soprano but his writing eventually overshadowed his playing skills. He became a professional early on in 1947, playing with the Jeter-Pillars Orchestra and with St. Louis big bands headed by George Hudson and Nat Towles. In 1951 he arranged and played second alto for Louis Jordan's big band and followed with a period in the Navy and four years at a university. After moving to New York, Nelson worked briefly with Erskine Hawkins, Wild Bill Davis and Louie Bellson (the latter on the West Coast). In addition to playing with Quincy Jones' Orchestra (1960-61), between 1959-61 Nelson recorded six small-group albums and a big-band date; those gave him a lot of recognition and respect in the jazz world. *Blues and the Abstract Truth* (from 1961) is considered

a classic and helped to popularize a song that Nelson had included on a slightly earlier Eddie "Lockjaw" Davis session, "Stolen Moments." He also fearlessly matched wits effectively with the explosive Eric Dolphy on a pair of quintet sessions. But good as his playing was, Nelson was in greater demand as an arranger, writing for big-band dates of Jimmy Smith, Wes Montgomery and Billy Taylor among others. By 1967 when he moved to Los Angeles, Nelson was working hard in the studios, writing for television and movies. He occasionally appeared with a big band, wrote a few ambitious works and recorded jazz on an infrequent basis, but Oliver Nelson was largely lost to jazz a few years before his unexpected death at age 43 from a heart attack.

-Scott Yanow, All Music Guide

10 O'Clock Jazz Orchestra

Director: Paul Read

Saxophones

Tara Davidson (alto)
 Ian Gaumont (alto)
 Rob Mosher (tenor)
 Jane Topple (tenor)
 Janice Crewe (baritone)

Trumpets

Jason Logue
 Meiko Lydall

Jeremy Keeling
 Sam Christophersen
 Mike Falla

Trombones

Chris Hunt
 James Mashinter
 Ryan Purchase
 Kevin Fleming (bass)

Guitar

Dave Sikula

Piano

Brent Jarvis

Bass

Mike Smith

Drums

Dave McDougall

11 O'Clock Jazz Orchestra

Director: Phil Nimmons

Saxophones

Emilio Reyes LeBlanc (alto)
 Danielle Frederick (alto)
 Bryan Hayes (tenor)
 Jason Sharp (tenor)
 Ashley Weisdorf (baritone)

Trumpets

Curtis Hunter
 Jeremy Keeling

Mike Falla
 Nicolle Rampersaud

Trombones

Carla Klassen
 Matt Banks
 Tanya Sudi
 Chris Hunt (bass)

Guitar

Brennan Louw

Piano

Jonathan Baker

Bass

Ross MacIntyre

Drums

Ernesto Cervini

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As of Sept 30, 2000

For more information on the Faculty of Music Campaign, or to become a Friend of the Faculty of Music, please contact the Development Office at (416) 946-3580 or friends.music@utoronto.ca

FACULTY
of MUSIC



UNIVERSITY
OF TORONTO
2000-2001

*Where Great
Music Meets
Great Minds*

Jazz Series presents

10 o'Clock & 11 o'Clock Orchestras

Phil Nimmons & Paul Read, conductors

Wednesday, March 28, 8:30 p.m.

Walter Hall

Tickets: \$12, \$6(senior & student)

Box Office: 416-978-3744

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A chord is struck, but never fades, sustained forever.



Dr. Arthur Plettner
1904-1999

Arthur Plettner graduated from the Faculty of Music many years ago and now, because of his generosity, is helping students that have come after him. When Dr. Plettner made a note of remembering the Faculty of Music in his Will, he created an endowment fund that will provide enduring financial support to gifted graduate and undergraduate students in financial need wishing to study at the Faculty of Music. Thank you Dr. Plettner.

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